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# CREATIVE INCUBATORS AS POLICY INSTRUMENTS

## CREATIVE INDUSTRIES INCUBATORS: ANALYSIS OF SEVERAL EU CASES

**C**reative industries incubator could be defined as a program, project or organization that aims at providing infrastructure, support, services, and other facilities to newly established creative businesses, assisting them at the initial stages of their development until they reach certain level of sustainability.

**G**eneral Goals of Creative Industries Incubators: multiplication of creative businesses, fostering the development of creative economy by means of linking and exploiting three main sources:

- 1) market economy,
- 2) innovations produced by research and transmitted by education and training,
- 3) cultural assets that include actualization of cultural heritage as well as new artistic creation.

CII combines priorities of three major policies:

- Economy development policy
- Cultural policy
- Education policy

CII also contributes to other related state policies:

- Social policy
- Environmental policy
- Policy of Foreign affairs

<i>Level</i>	<i>Interests</i>
National	Long term national strategies for sustainable development of environment and economy, social development, culture, research and education strategies
Artists and business Associations	representative long time strategies for the arts and creative sectors
Regional	Medium term strategies, regional development programs
Local	strategic plans for municipalities, local development investment projects, community initiatives
Individual businesses	business plans, creative initiatives, projects, and programmes
Creative individuals	creative businesses, creative projects

CII is at the same time expression of local creativity and one of the most efficient policy instruments to foster local, regional or national creative economy

Consensus is necessary among local community, artists organizations, and prospective creative businesses concerning type, functions of CII and requirements that its clients are expected to fulfill. Mapping and feasibility studies should provide with basic arguments and strategic insights for development of particular CII

Changes of political environment in city councils and municipalities can cause decisions to alter priorities for city development, in such cases CII projects may be jeopardized

<p><i>Strengths</i></p> <ul style="list-style-type: none"> <li>Diversity and richness of local cultures</li> <li>Existing education and cultural infrastructure</li> <li>Existing social capital</li> <li>Active creative individuals</li> <li>IT development</li> <li>Interdisciplinary and open character of creative sector</li> </ul>	<p><i>Weaknesses</i></p> <ul style="list-style-type: none"> <li>Fragmentation of CI sector</li> <li>Creative individuals lack business skills</li> <li>Lack of awareness and information within and outside the sector</li> <li>Culture is politically marginalized</li> <li>Investment in CI regarded as is too risky by private investors</li> <li>Lack of dialogue among stakeholders decrease efficiency of CII</li> </ul>
<p><i>Opportunities</i></p> <ul style="list-style-type: none"> <li>New businesses, new jobs are created</li> <li>Dialogue among stakeholders increase efficiency of CII</li> <li>Networking and clustering</li> <li>Global market</li> <li>EU Structural Funds</li> <li>Matching support schemes</li> <li>Branding creative output</li> <li>Regeneration of cities, urban territories, regions</li> <li>Influencing identity of the city, region</li> <li>Collecting, analyzing and dissemination of information about creative industries</li> <li>Lobbying</li> <li>European Agenda for Culture and political will at EU level</li> <li>UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions (2005)</li> </ul>	<p><i>Threads</i></p> <ul style="list-style-type: none"> <li>Changes in local, regional or national policy priorities</li> <li>Financial crisis forces authorities and investors to look for safe, risk-free investment possibilities</li> <li>Global competition</li> <li>Increasing uniformity of global market</li> </ul>

## RECOMMENDATIONS AT NATIONAL AND REGIONAL LEVELS

- *Raising the awareness* about the importance of the creative industries and CII at national and regional level. Providing conditions for constant exchange of relevant information and good practices among the MS.
- Fostering *Mapping* of local or regional creative industries sector, feasibility studies which are an indispensable phase of planning establishment of CII. These studies provide with arguments in favor of the need for CII, define their possible profile, specialization, stakeholders, clients, and partners.
- Intrinsic diversity within creative sector, diversity of interest groups and different aims of CII create an opportunity for high creative output, but at the same time they make the dialogue and wide consensus among the stake holders more difficult in practical terms. Therefore, *long time strategy*, distribution of responsibilities in supporting and managing CII should be discussed beforehand and adopted by all the parties involved.
- CII should be included as a measure in relevant national strategies and regional development programs in order to ensure *synergies among the policies* concerned and to diminish risks of changing political priorities of local authorities.

## RECOMMENDATIONS AT EU LEVEL

- Awareness Raising at the level of European institutions – the European Commission directorates on trade, innovation, education, industry, SMEs, competition etc, as well as at the European Parliament, the advisory institutions, taking part in the EU decision-making (Committee of the Regions and ECOSOC).
- Coherence between existing measures for support shall be ensured (Structural Funds and Cohesion Fund, and the sectoral horizontal programs: MEDIA, Culture, FP7 etc.)
- Both analytical and awareness work may lead to the establishment of a specific interdisciplinary EU Task force or Observatory to collect information and compare practices, not only about CII but also about cultural and creative industries as specific sectors of the economy. (instead of establishing a group/Task force, the task could also be entrusted to organisation(s) but not as single commissioned study or survey, but as a longer-term responsibility.)
- On the basis of closer cooperation among the institutions, specific measures for support (e.g. pilot programs, program strands, general guidelines for the MS etc.) could be set up in the Structural Funds over the next financial perspective.



## LITHUANIAN CASE

Creative Industries is not among most important development priorities in Lithuania. However, they are included in the program of the 15th Government

Creative industries are not supported by the Ministry of Culture as a separate sector. However, there is support for film production, literature and music publishing and some other relevant sectors

## CREATIVE INDUSTRIES IN LITHUANIA: MAIN DATES

- First data on Creative Industries sector produced in 2004
- Regional mapping documents in two counties accomplished in 2005
- National Strategy for the Development of Creative Industries was adopted in 2007
- Creative Industries, as a separate topic, are included in National Strategy for the usage of European Union Structural funds 2007-2013
- Creative Industries are included in the National Agenda of Lisbon Strategy
- A program for development of the network of art incubators is prepared together with ministry of Economy
- Association of Creative Industries of Lithuania was established in 2008
- A Feasibility Study for Creative and Cultural Industries was produced by Association of Creative Industries of Lithuania in 2008
- Mapping of CI in Užupis district is accomplished in 2009
- National Complex Program “Lithuanian Creative and Cultural Industries” is under development in 2009

## DEVELOPMENT OF THE SECTOR: MAIN FIGURES

	Earnings	Per Cent of GDP	number of employees (thousands)	per cent of the employed of the country
2001	2.1 billion LTL (0,6 billion EUR)	2.0	57	4
2006	4 billion LTL (1,16 billion EUR)	5.2	60	6,7

## FEASIBILITY STUDY OF CREATIVE AND CULTURAL INDUSTRIES OF LITHUANIA: CONCLUSIONS

After reviewing contemporary scientific and education system linked with creative and cultural industries, we came to a conclusion, that

- preparing of CI sector's specialists in Lithuania on all levels is in a good state,
- scientific researches in this field are being done,
- there are a lot of artists among the higher schools personal, acknowledged in Lithuania and the world.

Though this system has obvious minuses coming from:

- slow reaction to the market changes,
- not sufficient integration of social and business partners into the studies process and scientific and artistic activity,
- lack of finances (especially – for rising the qualification, creating of new studies' programs and attraction of the most talented specialists),
- not sufficiently applied Higher Education juridical bases

**I**n all cases Creative Industries Incubators are grass root initiatives driven by local artists communities and creative entrepreneurs

**N**etwork of Creative industries incubators are susceptible to become an efficient link among

- artists,
- cultural infrastructure,
- system of Higher Education,
- business.



The system of CII in Lithuania approaches the model of compromise among:

- Top quality output
- Regional dimension
- Relative specialization

Thank you!